Spring 2016 English Undergraduate Course Descriptions

**English 115 American Experience (ALU)**
Lecture 1  MWF 12:20-1:10   Instructor: Celine Nader
This course will provide an introduction to the interdisciplinary study of U.S. American culture. Our scope will be historically wide and attentive to diverse cultural and linguistic experiences in the U.S. Readings in fiction, essays, and poetry will be interwoven with the study of paintings, art, music, and other cultural productions, often focusing on work created by African Americans and Latinas/os. Students will have the opportunity to complete projects incorporating the various mediums studied (i.e. writing, art, music, film). (Gen.Ed. AL, U)

**English 115 American Experience (ALU)**
Lecture 2  MWF 10:10-11:00  Instructor: Rebecca Maillet
In this course we will read a variety of texts by LGBTQ authors. We will explore the ways in which these authors respond to the dominance of capitalism, sexism, white supremacy, and heteropatriarchy within American culture. Our thinking and reading in this course will allow us gain an awareness not only of large social constructs (such as race, class, and gender), but also allow us a window into the lived realities of people made marginal by/within American culture. Our reading will cover a variety of genres (film, essay, fiction, memoir, and poetry), and will likely include works from the following authors: Nella Larsen, James Baldwin, Audre Lorde, Barbara Smith, Susan Sontag, Natalie Diaz, Maggie Nelson, Thomas Page McBee, Dorothy Allison, Eileen Myles, Luis Negron, Meg Day, and Dark Matter. (Gen.Ed. AL, U)

**English 116 Native American Literature (ALU) (new requirements: Anglophone/ethnic American literature)**
Lecture 1  MW 2:30-3:45 Instructor: Laura Furlan
This course introduces students to a wide variety of work by American Indian authors. We will discuss what makes a text “Indian,” how and why a major boom in American Indian writing occurred in the late 1960s, how oral tradition is incorporated into contemporary writing, and how geographic place and tribal affiliation influence this work. We will also survey current theoretical trends in the study of American Indian literature, including debates about aesthetics and literary nationalism.

**English 117 Ethnic American Literature (ALU) (new requirements: Anglophone/ethnic American literature) RAP only.**
Lecture 1  TuTh 10:00-11:15  Instructor: Eli Bromberg
“Tragedy is when I cut my finger – comedy is when you fall into an open sewer and die;” at least according to comedian Mel Brooks, who has offered numerous variations on this joke. This course investigates the fine line between humor and catastrophe by engaging texts that deal with devastating societal and familial issues through humor. Among the questions we will ask are: how does humor function as a mechanism that can illuminate, and resist, oppression and inequality? How does humor expose the hypocrisies within popular American conceptions of race, family, history and success – or, alternatively, risk trivializing catastrophic grievances? What accounts for authors’ (and readers’) ability, or compulsion, to find humor amidst horrific realities? In what ways can humor be an effective means for challenging the status quo? And, keeping Brooks’ distinction in mind, can we differentiate laughing at from laughing with?

The course will facilitate discussions about structural racism, sexism, homophobia, Islamophobia, classism, and intersectionality by reading texts that deal explicitly with state violence, assimilation, language, American colonial history, and family secrets. We will explore how these issues are mined for humor in texts authored by (among others) Paul Beatty, R. Zamora Linmark, Fran Ross, George Schuyler, and G. Willow Wilson and Adrian Alphona. (Gen.Ed. AL, U) This course is open to freshmen only.
**English 117 Ethnic American Literature (ALU)** (new requirements: Anglophone/ethnic American literature)

Lecture 2  MWF 12:20-1:10  Instructor: Tommy Poehnelt

Frames are devices used to support us, like buildings or bicycles, but they also act as tools to help us see things from a certain vantage point, like windows, mirrors and photographs. Protest songs can also be considered frames that draw attention to and critique social practices and events that mark our history. In this course, the literature, graphic novels, and films we study will be framed by socially conscious songs, all of which provide insight into the lives of ethnic Americans, or people of color groups in the United States, and some of the struggles individual communities face for the rights of citizenship. Some of the authors we will encounter in this course may include Leslie Marmon Silko, Ana Menendez, Mat Johnson, GB Tran, Sherman Alexie, and Nami Mun. This course fulfills AL and U diversity requirements. (Gen.Ed. AL, U)

**English 131 Literature and Society (ALG)**

Lecture 1  MWF 11:15-12:05  Instructor: Emily Thompson

**Topic: Riots, Rebellion & Civil Unrest.** This section of English 131 will examine the intersections between society and literature through a special focus on rioting, rebellion, and civil unrest. Throughout the semester we will read and critically analyze a variety of texts that were produced within, contributed to, or wrestle with moments of civil unrest and resistance. We will explore, through discussion and written assignments, how these texts question and navigate moments of upheaval between the individual and surrounding power structures, the populace and the state, thinking through the relationship between society and literature by focusing on literary investigations of social and political discontent.

**English 132 Gender, Sexuality, Literature & Culture (ALG)**

Lecture 1  MW 1:25-2:15 + discussion  Instructor: Caroline Yang

This course examines issues of gender and sexuality in twentieth- and twenty-first-century short stories and films from Asia and its diasporas, including the Asian American diaspora. Using a historical approach, we will explore how literature both reflects and challenges the dominant common sense understandings of gender and sexuality. How have ideas about gender and sexuality changed overtime, and how are those changes linked to the larger global movements, migrations, and exchanges between cultures and peoples from Asia? Ultimately, the goal of this class is for the students to think, read, and write critically about categories such as race, gender, and sexuality in literature, moving away from the notion that they are natural and fixed and toward the idea that they are historically specific and shifting social constructions that require our close analysis and study.

This course consists of a lecture and a discussion section. You must attend the discussion section for which you are registered; there are no exceptions to this rule. (Gen.Ed. AL, G)
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<td>132 Disc01AB</td>
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**English 141 Reading Poetry (AL)**

Lecture 1  MWF 9:05-9:55  Instructor: Delia Pless

Poetry is an exciting and rigorous art form, but the terms used to talk about poetry can be daunting. By focusing on the (often arbitrary, ill-fitting) labels given to different modes of poetic expression, this course will explore not only how poems have developed and changed over time, but how critical conversations have influenced the art.

In this class, we will focus primarily on poetry written in America in the 20th and 21st centuries. We may branch out into other areas as needed. Over the semester, we will revisit these questions: what is a poem? How are poems different from other kinds of art? Weekly reading responses and a final essay will be required. (Gen.Ed.AL)

**English 144 World Literature in English (ALG) (new requirements: Anglophone/ethnic American literature)**

Lecture 1  MWF 9:05-9:55  Instructor: Joy Jansen

*Topic: South African Literature and the Dream of Peace to Come.* This course is a survey of a particular slice of world literature in English, post-Apartheid South African literature and film. In the aftermath of Apartheid post-1994, South African literature has tangled with ideas about what kind of future is possible. Labelling itself as the "Rainbow Nation," South African politicians, activists, and artists (literary, visual, musical) have sought to create a democratic vision of South Africa that celebrates differences of race, culture, gender, and sexual orientation. Using 1994 as our moment of departure, this course will examine the “future” of South Africa as told through post-Apartheid South African fiction and film. Acknowledging that there are many ways to imagine the future, this course examines how portrayals of race, of gender and sexuality, and of the nation serve to construct and disrupt ideas about the future.

This course fulfills the AL and G designations of the General Education requirements. As such, our texts seek to illuminate centers of cultural production (South Africa!) that are outside the Euro-American and western frames. An aim of this course, thus, is to consider what the world looks like from another vantage point while considering how the histories of colonialism and imperialism, racialization, and patriarchy link us together in the global world(s) in which we live. (Gen.Ed. AL, G)

**English 200 Seminar in Literary Studies**

Lecture 1  TuTh 10:00-11:15  Instructor: Rachel Mordecai

Our focus in this course will be on developing the critical thinking, speaking and writing skills that are needed for success in the English major. You will become familiar with key literary conventions, literary terms, and critical approaches, as we read selections of contemporary American fiction, poetry, and drama. You will write a lot, in
class and out of it, producing informal weekly reader-responses, and three papers of varying lengths. _English majors only. Prerequisite: Gen. Ed. College Writing._

**English 200 Seminar in Literary Studies**
Lecture 2    TuTh 11:30-12:45    Instructor: Mazen Naous
This course is designed to prepare students to pursue the English major. Our three central tasks will be: reading works of poetry, drama, and prose fiction from a range of historical periods; studying different methods of literary analysis; and honing students’ writing and research skills. This course is writing-intensive; assignments will include short close reading papers and longer interpretive papers. _English majors only. Prerequisite: Gen. Ed. College Writing._

**English 200 Seminar in Literary Studies**
Lecture 3    MW 4:00-5:15    Instructor: Caroline Yang
We will begin by studying poetry and then move on to short fiction. Much discussion, close reading of works, and papers. Possible reading list: a booklet of love poetry; lives of medieval saints; Boccaccio, Decameron; Poe tales; Sherlock Holmes adventures; Hemingway short stories. Students must receive a grade of ‘B’ or higher in ENGL 200 to fulfill requirement. _English majors only. Prerequisite: Gen. Ed. College Writing._

**English 200 Seminar in Literary Studies**
Lecture 5    MW 2:30-3:45    Instructor: Ron Welburn
Majoring in English prepares students to become critical readers and thinkers not just for graduate study and teaching careers but also for professions demanding careful close reading and analytical skills like law, editing, archival research, media production, and academic and commercial book sales. Majoring in English will enhance your love of narrative language and its nuances as you study the genres of drama, the essay, fiction, and poetry, examples of which you will encounter in this course’s workshop environment of lectures, readings, and the writing of drafts and formal essays. Our primary texts (available downtown at Amherst Books) will be the James S. Brown and Scott D. Yarbrough _A Practical Introduction to Literary Study_ and the Bedford/St. Martin’s Case Studies in Contemporary Criticism edition of James Joyce’s _The Dead_. _English majors only. Prerequisite: Gen. Ed. College Writing._

**English 201 Early British Literature & Culture (old requirements: Brit-Lit pre 1700 distribution)(new requirements early British survey (201 or 221))**
Lecture 1    TuTh 4-5:15    Instructor: Heidi Holder
English majors and students studying on international or domestic exchange. Prerequisite: English 200 or 200H with a grade of C or better. This course follows the development of English literature from the medieval period to the end of the 17th century. Genres covered include poetry (epic poems, sonnet sequences, and metaphysical poetry) and drama (medieval mystery plays, Renaissance drama, and Restoration comedy). Political, religious, and cultural contexts will be examined, particularly the shift from manuscript to print culture. _English majors only. Prerequisite: Gen. Ed. College Writing._

**English 201 Early British Literature & Culture (old requirements: Brit-Lit pre 1700 distribution)(new requirements early British survey (201 or 221))**
Lecture 2    MWF 10:10-11:00    Instructor: Stephen Harris
Introduction to the literature and the literary imagination of the Middle Ages and Early Modern England. We will begin with a discussion of the nature of literary artifice before moving to a review of English historical and cultural contexts. We will discuss literary genre and form, style and convention, and the semantic and cultural force of fiction. Readings include Old English lyrics, Beowulf, Chaucer, Milton, Sidney, Spenser, Donne, Shakespeare, Herbert, and Marvell. Brief papers, quizzes, and a final project. Recommended for Sophomores and Juniors. _English majors only. Prerequisite: Gen. Ed. College Writing._
English 202 Later British Literature & Culture (old requirements: Brit-Lit 1700-1900 distribution) (new requirements take two of three surveys: 202, 268, 269)
Lecture 1  MW 2:30-3:45  Instructor: Tanya Fernando
The readings for this British Literature survey course span a few centuries, from the end of the eighteenth century to the early twentieth century. Our aim is to map the major questions of the periods: the Romantic Period; the Victorian Era and the Industrial Revolution; Modernism. Through the readings we will explore the questions that animated these writers: for example, questions of equality and freedom, the relevance of art and its impact on life, and the importance of aesthetic form. The assigned readings include various forms—novels, short stories, poetry, drama, as well as essays from history, art history, economics, and philosophy. For the most part, we will be using the Norton Anthology of British Literature.  English majors only. Prerequisite: Gen. Ed. College Writing.

English 202H Later British Literature & Culture Honors (old requirements: Brit-Lit 1700-1900 distribution) (new requirements take two of three surveys: 202, 268, 269))
Lecture 2  ThTh 11:30-12:45  Instructor: Joselyn Almeida-Beveridge
English majors only. Prerequisite: Gen. Ed. College Writing. No course description at this time.

English 203H Bible/Myth/Literature/Society Honors (new requirements: 200+ elective)
Lecture 1  MW 2:30-3:45  Instructor: David Toomey
No prerequisites. No course description at this time.

English 205 Introduction to Post-Colonial Studies (new requirements: Anglophone or 200+ elective)
Lecture 1  TuTh 2:30-3:45  Instructor: Mazen Naous
More than three-quarters of the people living in the world today have had their lives altered by the experience of colonization. How then do we negotiate postcolonialism as a term, a body of literature and theory from diverse geopolitical areas, and a dynamic, expansive, and contested field of study? To consider this question we will take up major issues and debates within postcolonial studies, including nationalism and nativism, subalternity, feminism, development, and globalization. Throughout, we will be concerned with questions of identity formation, representation, and literary form. This course surveys literatures written in English from South Asia, Africa and the Caribbean, and will probably include novels by J. M. Coetzee, Chinua Achebe, Arundhati Roy, Tayeb Salih, and Jamaica Kincaid. We will also view and discuss two films that deal with postcolonial themes. Critical essays and postcolonial theory will guide our readings and film viewings.  No prerequisites.

English 221 Shakespeare (AL) (old requirements: English 221/222) (new requirements: early British survey distribution (201 or 221))
Lecture 1  MW 1:25-2:15 + discussion  Instructor: Adam Zucker
A survey that covers Shakespeare's entire career, from early, sensationally bloody works like Titus Andronicus to the meditative late plays like Cymbeline and The Tempest. Along the way, we'll investigate the language, the structure, and the elaborate plotting of some of the most famous (and infamous) works ever written in English. Special focus given to Shakespeare's revealing explorations of the interplay between family, political hierarchies, and desire; his interest in distant settings and peoples; and, perhaps most importantly, his attempts to dramatize the struggle of individuals to make sense of the worlds in which they live. Through careful reading and discussion, we will work towards an understanding of why plays that seem so removed from our day-to-day concerns have remained powerfully relevant for four hundred years. Three essays, a mid-term and a final exam. Attendance at lecture and consistent participation in discussion sections required. Discussion section required.

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This course will serve as an introduction to the craft of creative writing, that is, fiction and poetry. Providing a focal point for our thoughtful reading of creative and critical texts, as well as a rich subject to take up in your own writing, is the concept of place. We will discuss, dissect, and even interrogate the manifold topics connected to place—what it means to be a native or non-native, what defines a home, etc.—during our meetings and in the words you write every week. Course texts, including two collections of short stories and three collections of poetry, display how writers have wrestled with their personal landscapes—from the wintery expanses of Russia in Chekhov, to the gritty portrayal of Hartford in Samuel Amadon, down to a small patch of land in Nathaniel Perry’s work.

This course is a creative foundation for those interested in writing as a practice. The focus is on writing prose and poetry in ways that connect to ourselves, our community, and the future. The class will be a combination of workshop, writing exercises, discussion, and reading. We learn how to write through extensive and focused reading as well as participation in our semester-long writing community. Our community is formed by giving productive feedback on other students creative works, taking risks in our own work, and awareness that we learn through failure. Students will participate in exercises designed to help them recognize their composing processes and voices as well as the limits of form and genre. Each participant will end the course with a portfolio of varied work and the tools to create more.

Faked Forms: Fiction and Poetry of the False Document. This course seeks to explore the strange realm where fiction and poetry meld with the deluge of documents that surround our everyday lives. This general aesthetic has been a strong undercurrent in fiction since at least the 17th century, when the exchange of salacious letters between lovelorn characters became a fresh trope for European novelists. As a class, we will examine the epistolary, the archival, the artifactual and the many other categories of quotidian paperwork that have been appropriated and twisted by innovative writers over these centuries. Our wide readings in these slippery categories will inspire new writing – either short fiction or poetry or some mixture of the two – that will in turn be workshopped together as a class. We’ll read letters and emails, diaries and blogs, encyclopedia entries, interview transcripts, lists, indexes, travelogues, catalogs, instructions, reviews and recipes, among other forms, all fictionalized and poeticized. Just as the line between fiction and non-fiction will often be blurred in this course, so will space between prose and poetry. Many of these texts will be hybrid and will defy easy categorization.

Though the course will be reading intensive, we will be practicing the fine art of reading as writers. The texts that we encounter will hopefully spark some new energies for your own written work. For novices, these strange formal devices might provide you a way of entering fiction or poetry through the side door. For more seasoned writers, these occasionally rigid forms might give you the chance to work under a unique set of constraints and give you permission to experiment in new ways.
English 254 Writing & Reading Imaginative Literature (AL) (new requirements: 200+ elective)(creative writing spec.)
Lecture 4 MWF 12:20-1:10 Instructor: Daniel Moysaenko
If not ordered in lines, what is poetry? Does a piece of fiction require character, plot, and action? These genre concerns illuminate and complicate a text. In this workshop, we will concentrate on prose poetry and flash fiction, charting their overlap and departure, captivation and resistance. We will read five books and write critical responses to each during the semester. A strong writer emerges from a strong reader. So reading the assigned texts and supplemental materials will guide us through the writing of our own poems and fiction. Learning from what these unique forms offer, we will push past the expected into the unfamiliar and uncannily familiar. Weekly readings, attendant discussions, responses, and workshops will familiarize us with available tools and convention in order to cultivate risk-taking. To practice and hone skills, the class will workshop each student twice during the semester. The course will then culminate in a portfolio of original creative writing. We will keep in mind that writing is an ongoing process of inquiry, involving analysis of rhetorical decisions and experimentation fostered by wide and focused reading—that is, an evolutionary act.

English 268 American Literature and Culture before 1865 (old requirements: 270 substitute or 2nd American)(new requirements: take two of three surveys: 202, 268, 269)
Lecture 1 TuTh 10-11:15 Instructor: Mason Lowance
Course requirements include: short analytical essay, approximately 5 pages; longer term paper, approximately 12 pages; take-home final examination. The format of the course will be a seminar in American literature from 1820-1865. The content will be organized chronologically but will also be examined thematically. In addition to the "canonized" authors of this period (Hawthorne and Melville, Emerson and Thoreau, Whitman and Dickinson), we will also consider some of the writers who exerted tremendous social and political impact on antebellum American culture, including the slave narrators Frederick Douglass and Harriet Jacobs, the feminist critics Margaret Fuller and Angelica Grimke Weld, the reformers and abolitionists William Lloyd Garrison and Wendell Phillips, and the most widely read author of the entire period, Harriet Beecher Stowe, whose Uncle Tom's Cabin galvanized sentiment against slavery through sales of 5 million copies in a reading population of 15 million by 1860. Aesthetic, literary, biographical, cultural, social, and political approaches to these authors will all be considered. This course is open to English majors only. Prerequisite: ENGLWRIT 112 or equivalent.

English 268H American Literature and Culture before 1865 Honors (old requirements: 270 substitute or 2nd American)(new requirements: take two of three surveys: 202, 268, 269)
Lecture 2 MW 4-5:15 Instructor: Hoang Phan
Beginning in the Age of Revolution and ending in the Age of Emancipation, this course will focus on the relationship between American literature and the broader social transformations of this period. Studying the formal and thematic innovations of a range of American writers, the course will explore the various ways these writers responded to the radical upheavals of their times. What are the differing narratives posed by literary works of these periods, on the issues of territorial expansion, slavery, and national union; citizenship and democracy; social order and revolution? Reading widely and deeply, we'll study the writings of Charles Brockden Brown, Ralph Waldo Emerson, Henry David Thoreau, Nathaniel Hawthorne, Emily Dickinson, Frederick Douglass; Herman Melville; and Walt Whitman, among others. Throughout our readings we'll examine the ways in which the literature of this period contributed to the imagined community of the nation, as well as raised problems for the dominant narratives of the nation. This course is open to English majors only. Prerequisite: ENGLWRIT 112 or equivalent.

English 269 American Literature and Culture After 1865 ((old requirements: 270 substitute or 2nd American)(new requirements: take two of three surveys: 202, 268, 269)
Lecture 1 TuTh 2:30-3:45 Instructor: Eric Fortier
This course is open to English majors only. Prerequisite: ENGLWRIT 112 or equivalent. No course description at this time
Concurrent social and cultural impulses, many of them in antagonistic relation, characterize life in the United States after 1865 and American literature reflects these concerns. Majority Americans are trying to realize a unique national identity, doing so amidst swirling politics and racial issues lingering since the Civil War. The spectrum of writing reflects westward migration; regionalism; the culmination of manifest destiny and efforts to Americanize Indigenous peoples; persistent discrimination against African Americans and Spanish-speaking inhabitants; perceived threats to national identity by non-Anglo-Saxon immigrants; the Gilded Age; and anxieties produced by two world wars. Our texts will include an anthology, a few novels, and poetry from online sources. Students will submit a series of short essays and a major essay project for the final. This course is open to English majors only. Prerequisite: ENGLWRIT 112 or equivalent.

Practicum consists of four hours per week tutoring in the Writing Center and one-hour weekly meetings to discuss tutorials and supplementary readings, to write, and to work on committee projects. Students who have successfully completed English 329H Honors Tutoring Writing: Theory & Practice are eligible to enroll in this course. This is a two-course series. Open only to students who registered in 329H fall 2015.

In this course we will read some fascinating novels from New Zealand, India, Sri Lanka, Saudi Arabia, Nigeria, the UK, America and Canada, which focus on local ecologies and through them comment on wider environmental, cultural and existential questions. Moving from speculative to climate fiction, from realist to magic realist narratives, these groundbreaking texts provoke us to think of climate change and environmental futures in innovative ways. Class discussions will revolve around themes such as rising sea levels, the global trade in oil, the global trade in carbon, nuclearization and resource extraction in “developing countries”. We will concentrate on ecocritical, postcolonial, feminist and Marxist critiques to read “ecology and environment” and understand that although the change of climate change is principally environmental, in its effects it has social and corporeal dimensions. These areas are predominantly within the discursive realm of the humanities, and the novels on this course reveal to us how literary criticism and the humanities can play a pivotal role in the climate change “debate”. They also provide us with alternative definitions of “world literature”. Authors will include Amitav Ghosh, Abdelrahman Munif, Helon Habila, and Barbara Kingsolver among others. Assignments will include 3 essays and one class quiz.

This course is open to English juniors and seniors only. Course prerequisite: English 200 with a grade of “C” or better and 201, 202 or 221 with a qualifying grade of a C or better.

This class will focus on personal narratives in which crisis plays a central role. Why read such accounts? What do they have to offer us? Memoirs depicting life beset by conflict or racked by misfortune are at once unsettling and surprisingly hopeful as they plumb the deepest, most resilient aspects of the human self. More than any other form of autobiography, the therapeutic “storying” of crisis is fundamentally about life: our instinct to survive and find meaning in even the most challenging circumstances. Looking at texts from the 1990's to the present, we will examine how the conditions of crisis pressure identity, forging new selves. We will look at the choices memoirists
make in crafting this profoundly shared experience, what spurs and empowers their writing, and what attracts us and challenges us as readers. Supplementary critical readings will examine cultural and literary frameworks and offer lenses for reading the personal accounts.

We'll likely write five 3-page essays and a 10-page research essay. Primary texts may include: "The Liar's Club" by Mary Karr; "A Three Dog Life" by Abigail Thomas; "Stitches" by David Small; "The Color of Water" by James McBride; "Can't We Talk About Something More Pleasant?" by Roz Chast; "I Wore the Ocean in the Shape of a Girl" by Kelle Groom; and essays by David Sedaris. Selected critical essays from James Olney, Arthur Frank, Paul Eakin, and G. Thomas Couser.

This course is open to English juniors and seniors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 300 Junior-Year Seminar in English Studies – Junior Year Writing
Lecture 3  TuTh 10:00-11:15  Instructor: Emily Lordi

Topic: The Black Memoir. Ever since the slave narratives, African American writers have consistently chosen the genre of memoir. They have used this literary form to communicate realities that the dominant culture has ignored or willfully suppressed, and to create black community through artful testimony to shared experience. This course will examine classic works of African American autobiography from the 19th to the 21st century. Our primary readings will include slave narratives by Frederick Douglass and Harriet Jacobs; autobiographical essays by W. E. B. Du Bois, Zora Neale Hurston, Ralph Ellison, and James Baldwin; and longer memoirs by Richard Wright, Malcolm X, Angela Davis, Audre Lorde, and Barack Obama. Written assignments will include short close-readings, one presentation, drafts of essays, a midterm and final paper.

This course is open to English juniors and seniors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 300 Junior-Year Seminar in English Studies – Junior Year Writing
Lecture 4  MW 2:30-3:45  Instructor: Hoang Phan

Topic: Melville and Modernity. Moby-Dick, Herman Melville’s epic adventure story and encyclopedic whale of a philosophical novel, continues recognized as one of the greatest novels in the literary canon. This course will study Moby-Dick in relation to its own historical moment, as well as the novel’s many modern and postmodern afterlives: its interpretations, adaptations, and influences on a myriad of genres, theories, and multimedia representations. Thus while we will read the novel historically we will also read select literary criticism and theory to consider the novel’s connections to contemporary culture and aesthetics. Lectures, discussions, and writing assignments will focus on the continuing resonance and relevance of this classic, as C.L.R. James observed, to “the world we live in.”

This course is open to English juniors and seniors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 300 Junior-Year Seminar in English Studies – Junior Year Writing
Lecture 5  TuTh 2:30-3:45  Instructor: Joselyn Almeida-Beveridge

Topic: War and Romance: Spain in British Romantic Literature. Byron famously wrote “Oh, lovely Spain! renowned, romantic Land!” in Childe Harold, the poem that catapulted him to fame practically overnight. Years later, Byron’s masterpiece epic Don Juan returned imaginatively to Seville for both setting and its hero, the eponymous seducer. Yet Byron was not the only Romantic era writer who was inspired by Hispanic culture. In this course, we will explore representations of Spain and the Hispanic world in the poems, plays, and essays of writers such as Richard Sheridan, William Wordsworth, Helen Maria Williams, Samuel Taylor Coleridge, Lord Byron, Walter Scott, Robert Southey, Anna Barbauld, Felicia Hemans, José Blanco White, and John Keats to analyze how the
transnational intersections of Britain and the Hispanic world shaped aesthetic, thematic, and generic choices that we have come to identify with Romanticism.

We will explore how the poetic revival of figures such as the knight El Cid, who fought for both Spanish and Almoravid armies during the middle ages, and conquistadors like Pizarro served to rally enthusiasm for British opposition to Napoleon when Britain became Spain's ally in the Peninsular War (1808-1814). Alongside these works, we will examine visual representations of the war by Francisco de Goya, who complicated gendered notions of nationalism and chivalric valor in a time of war by representing Agustina de Aragón as a new archetype of the warrior woman, as well as her later rerepresentation on film. Our discussion will draw on a variety of critical approaches including new historicism, feminism, postcolonial, new formalism, and transnational criticism.

This course is open to English juniors and seniors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 301 History of the Book (old and new requirements: 300+ elective)
Lecture 1  TuTh 1:00-2:15  Instructor: Joseph Black
Will books as material objects disappear in your lifetime? Or will the book, a remarkably long-lived piece of technology, continue to flourish alongside its electronic counterparts? This course surveys the history of books from the ancient world through medieval manuscripts, hand press books, and machine press books to the digital media of today. We will discover how books were made, read, circulated, and used in different eras, and explore the role they have played over time in social, political, scientific, and cultural change. The course involves hands-on work with books and manuscripts from across the centuries, demonstrations of various aspects of book-making, and visits to rare book libraries and archives. English majors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 302 Studies in Textuality & New Media (old and new requirements: 300+ elective)
Lecture 1  M 4-6:30  Instructor: Trea Andrea Russworm
This class will have a special topic focus on race, gender, and new media. We will study a variety of new media forms, including video games, online web series, blogs, podcasts, and YouTube videos. All of our case studies and weekly lesson plans will either feature content produced and created by women artists and fans or deal explicitly with questions about gender representation—both masculinity and femininity. Throughout the term, some questions we will explore include: Does misogyny persist in new media and digital cultures? While art games may tend to convey more complex messages about gender and sexuality, what can we say about the industry, mainstream video games, and the dominant image of gamers as young and male? Is there anything productive or interesting about the dominance of normative masculinity in digital spaces? Can the web series format compete with television in any significant way? By the end of the semester, all students in the class will conduct interviews of new media producers and help archive this work on a course website. No prerequisites.

English 326 Elizabethan & Jacobean Drama (old and new requirements: 300+ elective)
Lecture 1  MW 2:30-3:45  Instructor: Adam Zucker
This course offers a survey of some of the most strange and entertaining drama ever written in English. We will read plays written between 1580 and 1640 by Shakespeare’s influential rivals and collaborators: Marlowe, Jonson, Lyly, Middleton, Dekker, Ford and others. This class will take on drama from many different angles: as a performance; as a printed object; as a narrative to be read; as a cultural or political critique; as way to understand the history of our own systems of thought and social relations. The plays we’ll read together ask still-crucial questions about the rule of law, the ethical imperatives and blind-spots of justice, the links between economic and erotic desire, the uneasy alliances of marriage and family. Outlandish plots will be the norm: What happens when two young girls dress up as boys to escape being sacrificed to a carnivorous sea-monster... then fall in love? What happens when an agoraphobic, woman-hating miser puts out a call for an absolutely silent woman to marry, and gets tricked by his nephew in the process? What happens when a shepherd from Central Asia raises an army to conquer every kingdom between what is now Armenia and Morocco? As we find out, we will pay close attention to
how the smallest details of a given text -- lines of verse; stage directions; props; settings -- fit into broader arguments about the drama of the Tudor and Stuart period as a whole. Course work includes two essays, a few short response papers, and a midterm exam. Some knowledge of (and interest in) Shakespearean drama is recommended, but not required. English majors only. Course prerequisite: English 200 with a grade of “C” or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 341 Autobiographical Studies (old and new requirements: 300+ elective)
Lecture 1         TuTh 1-2:15        Instructor: Mason Lowance

“There is properly no history, only biography” Ralph Waldo Emerson observed. He went on to write “Representative Men” a study of eminent historical figures modeled on Thomas Carlyle’s “Heroes and Hero Worship.” “Autobiographical Studies” examines the autobiographical writings by some of society’s marginalized and oppressed people by analyzing their writings and discovering their voices. In addition, some well recognized American figures are included and the differences between these writings and the slave narratives will be studied.

The course will be conducted as a seminar with discussion and presentations in class, plus a take home mid-term and final exam. A preliminary weekly outline suggests the following:
1. Jill Ker Conway, “When Memory Speaks”, a study of autobiographical methods
2. “When Memory Speaks,” continued, and begin reading Frederick Douglass, “Narrative of the Life of an American Slave”
3. Frederick Douglass, “Narrative of the Life of an American Slave”
4. Frederick Douglass, “My Bondage and My Freedom”
5. Frederick Douglass, “My Bondage and My Freedom”
6. The Female Antebellum Slave Narrative, Harriet Jacobs, “Incidents in the Life of a Slave Girl”
8. Mary Prince, “The Life of Mary Prince”
10. Mark Twain, “The Autobiography of Mark Twain” (selections)
15. Biography and Autobiography: Characteristics and Methodologies. What is “Hagiography” and how do “saints lives” figure prominently in autobiographical writings through the centuries. Contrast antebellum slave narratives and holocaust narratives of the war years, 1937-1945. English majors only. Course prerequisite: English 200 with a grade of “C” or better.

English 343 English Epic Tradition (old and new requirements: 300+ elective)
Lecture 1         MWF 12:20-1:10    Instructor: Stephen Harris

This course introduces you to the epic poem Beowulf in its original language and in translation. Written between c. 750 and c.1000 AD, Beowulf is the chief poetic achievement of Anglo-Saxon England. It is a poem of stunning artistry, complex structure, and profound wisdom. Beowulf inspired J. R. R. Tolkien and Seamus Heaney as it continues to inspire today. We will read the poem extremely closely. As we do, we will put it into its historical and literary contexts, imagining Anglo-Saxon readers as well as modern ones. Recommended for students who have completed ENGL 313, Old English, and for students who wish to get in touch with their inner Viking. English majors only. Course prerequisite: English 200 with a grade of “C” or better and 201, 202 or 221 with a qualifying grade of a C or better.
English 349 Nineteenth-Century British Fiction (old requirements: Brit-Lit 1700-1900 or 300+ elective) (new requirements: English 202 substitute course or 300+ elective)  
Lecture 1  TuTh 1-2:15  Instructor: Suzanne Daly  
When novels circulate through a culture, what exactly is circulating, in, with, or through them? This class is organized around the question of why certain plots, literary styles, genres, themes, ideas, or ways of understanding the world became ubiquitous in novels at different moments in the nineteenth century. Topics: gender and the marriage plot; domestic and imperial fiction; capitalism and socialism; realist and sensation novels; labor and social class; family and childhood; travel and worldliness; death and inheritance. Texts (available at Amherst Books) may include Charlotte Brontë, Villette; Wilkie Collins, The Moonstone; Charles Dickens, Great Expectations; Elizabeth Gaskell, Mary Barton; Rudyard Kipling, Kim. Assignments will include response papers, reading quizzes, and two researched critical essays.

English 350 Expository Writing (old and new requirements: 300+ elective) (creative writing specialization)  
Lecture 1  TuTh 11:30-12:45  Instructor: Janine Solberg  
Topics in Digital Publishing. This course introduces students to practical skills in writing and information design and increases their awareness of issues that affect writers and publishers in the 21st century. Students can expect a hands-on introduction to digital publishing software such as Adobe InDesign, Photoshop, and possibly Illustrator. This course counts as a 300+ elective; it also counts toward the Study and Practice of Writing (SPoW) letter of specialization and the New Media/Digital Humanities letter of specialization. English majors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 354 Creative Writing: Introduction to Fiction (old and new requirements: 300+ elective) (creative writing spec.)  
Lecture 1  MWF 9:05-9:55  Instructor: Ryan Shea  
This is an introductory workshop for the daring and adventurous writer of short fiction. With an emphasis on the unconventional, the underrepresented, and the unsung, this class will ask the question: how many ways are there for a story to be told? What's the best way for my particular story to be told? We'll discuss the usual—character, plot, voice, setting—subvert the rules, test some narrative extremes, and construct our prose as carefully as poets. We will read and critique short fiction written by each other, published work by contemporary writers, and a bit of theory. Open only to English majors. Prerequisite: completion of English 200.

English 354 Creative Writing: Introduction to Poetry (old and new requirements: 300+ elective) (creative writing spec.)  
Lecture 2  MWF 11:150-12:05  Instructor: Blake Bergeron  
In this course students will write, and write often, exploring different forms and methods of poetic composition, using the works of noted poets and one another as inspiration and example. Central to the course is a notion of poetry as an art adrift between music and speech, often taking on qualities of both. Students will support and discuss one another’s work in a welcoming and respectful writing community, as well as engage multiple texts by other writers through class discussions, group presentations and short writing assignments, including imitations. Course prerequisite: English majors only who have completed English 200.

English 355 Creative Writing: Fiction (old and new requirements: 300+ elective) (creative writing spec.)  
Lecture 1  TuTh 1:00-2:15  Instructor: Mecca Sullivan  
Students should submit one complete story along with your contact information, to Mecca Sullivan at meccas@umass.edu. Application deadline is November 20th. Students will be notified by December 15th of their status. Registration after this date is possible, but priority will be given to students who meet the November 20th deadline. Registration by instructor permission only. Prerequisite: English majors only. English 354 or equivalent with a B or better.
English 356 Creative Writing: Poetry (old and new requirements: 300+ elective)(creative writing spec.)

Lecture 1          MW 2:30-3:45          Instructor: Martín Espada

Students should submit a portfolio of three poems in a Word document to Professor Espada at mespada@english.umass.edu. Application deadline is November 20th. Students will be notified by December 15th of their status. Registration after this date is possible, but priority will be given to students who meet the November 20th deadline. Registration by instructor permission only. Prerequisite: English majors only. English 354 or equivalent with a B or better.

English 356 Creative Writing: Poetry (old and new requirements: 300+ elective)(creative writing spec.)

Lecture 2          TuTh 2:30-3:45          Instructor: John Hennessy

Interested students should send a portfolio of 3 poems to John Hennessy at jjhennes@english.umass.edu by November 20th. Students should (briefly) discuss their reading preferences (favorite poets, writers, books, poems) in separate statement. Please include contact information. Submission deadline is November 20th. Registration after this date is possible, but priority will be given to students who meet the November 20th deadline. Students will be notified of their status by December 15th. Registration by instructor permission only. Prerequisite: English majors only. English 354 or equivalent with a B or better.

English 365 20th Century Literature of Ireland AL (old requirements: 300+ elective) (new requirements: Anglophone/ethnic American literature or 300+ elective)

Lecture 1          TuTh 2:30-3:45          Instructor: Malcolm Sen

This course offers an opportunity to read some of the most influential Irish authors of the 20th century. The texts we will concentrate on were given shape by specific historical conditions but their enduring relevance (within Ireland and internationally) is a result of exceptional poetic ingenuity and narrative energy. Class discussions will examine the idea of an Irish literary tradition in the context of the postcolonial and transnational world we have inherited in the twenty-first century. We will investigate questions about genre and gender, narrative and environment, literary canons and public cultures to gain a better understanding of contemporary socio-political issues in Ireland. The novels (2), plays, poems, short stories and travel narratives offer a comprehensive view of Irish literature and thus require substantial research time. Assignments will include class presentations, a short analysis of a single text and a final, end-of-semester essay. (Gen.Ed. AL)

English 369 Studies in Modern Fiction AL (old requirements: 300+ elective)(new requirements: Anglophone or 300+ elective)

Lecture 1          TuTh 10:10-11:00          Instructor: Stephen Clingman

This course will survey major trends in twentieth century fiction by taking as its theme the idea of 'writing at the frontiers.' We'll understand this in various ways, ranging from the frontiers of form in the work of some of the century's foremost writers, to the literal frontiers that many of them have faced: of geography, culture, race, gender, politics, and--in the broadest sense--history. We will begin with the cultural phenomenon of modernism--that complex of literary, artistic and philosophical developments which defined a specific shift in modern intellectual consciousness between about 1880 and 1930. In exploring works by Conrad, Forster, and the transitional writer, Jean Rhys, we'll see how they came to terms with some of these specific issues and registered them in their fiction. In going on to read writers such as Achebe, Coetzee, Caryl Phillips and Zadie Smith, we'll see how these issues were sustained and transformed in the second half of the century. Our novels will be set in a variety of countries and cultures in Britain, Africa, India, and the Caribbean, and move from the modern to the postmodern, the colonial to the postcolonial. All the way through, traveling in both space and time, fiction will be our guide to some of the twentieth century's most significant developments. The course will involve both lecturing and discussion, as well as a variety of assignments including some combination of essays, presentations, online work, and possibly an exam.
English 376 American Fiction (old requirements: 2nd American or 300+ elective)(new requirements: 300+ elective)
Lecture 1  TuTh 11:30-12:45  Instructor: Randall Knoper
This course will look at the changing forms and thematic concerns of U.S. fiction from 1945 to the present. What has spurred formal innovations? How has fiction attempted to engage with social and political problems and changes? How has the place of the novel in American culture changed over these years? How has its place in the "media ecology" been transformed? Is the novel a moribund cultural artifact? Are there reasons to read novels now? In addition to some short stories—perhaps by Flannery O'Connor, John Barth, Jhumpa Lahiri, Junot Díaz, David Foster Wallace, George Saunders—the proposed list of novels is: James Baldwin, Giovanni’s Room (1956); Saul Bellow, Seize the Day (1956); Thomas Pynchon, The Crying of Lot 49 (1966); Toni Morrison, The Bluest Eye (1970); Leslie Marmon Silko, Ceremony (1977); Charles Johnson, Middle Passage (1990); E. L. Doctorow, Waterworks (1994); and Thi Diem Thuy Le, The Gangster We Are All Looking For (2004). Regular short writings and two 5-7 page papers. English majors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 381 Professional Writing & Technical Communication III (old and new requirements: 300+ elective)(PWTC spec.)
Lecture 1  TuTh 2:30-3:45  Instructor: Janine Solberg
Continues and extends the work of ENGL 380. Students will learn and apply principles of software documentation, information design, and page design. The objectives of this course are to increase students' writing, organizational, and graphical sophistication and to enable them to produce portfolio-quality documentation that introduces an audience to industry-standard software (such as Adobe InDesign, FrameMaker, MadCap Flare). Prerequisite: English 380. junior or senior status and a cumulative GPA of 3.0 or better.

English 382 Professional Writing & Technical Communication III (old and new requirements: Integrative Experience)(PWTC spec.)
Lecture 1  MWF 11:15-12:05  Instructor: David Toomey
ENGL 382 serves as the capstone course for the Professional Writing and Technical Communication Certificate. As such, the course has two aims: professionalization and specialization. Students will participate in mock interviews, workshop their professional portfolios, and learn about careers in technical writing and information technology from working professionals. The course will also provide students with directed opportunities to explore the theory and practice of particular kinds of writing and technology (e.g., report writing, grant proposals, speechwriting, voiceovers, integration with video and film, web site development). Each student will present a significant report on a topic related to technology, communication, and culture. Prereq.: ENGL 381 (which may be taken concurrently), junior or senior status and a cumulative GPA of 3.0 or better. (3 credits).

English 391C Advanced Software for Professional Writers (old and new requirements: 300+ elective)(PWTC spec.)
Lecture 1  TuTh 1:00-2:15  Instructor: Jessica Ouellette
Senior and Junior students with a cumulative GPA of 3.0 or better. Prerequisite: ENGL 380 or permission of the instructor.

English 392D Documentary and Social Activism (old and new requirements: 300+ elective) (creative writing specialization)
Lecture 1  Mon 5:30-8:00  Instructor: Jenny Spencer
In this course, students explore the theory and practice of contemporary documentary drama as a form of social activism. "Fact-based" theatre is a genre that relies on primary source material such as legal documents, eye witness accounts, testimony, photographs, newspaper articles, and archival material in the creation of a work designed to ferret out "the truth" and/or to promote social change. Students will study historical examples of the form, from the Living Newspaper to The Exonerated, alongside the work of playwrights who have seriously influenced the form, such as Anna Deveare Smith. In addition to reading and discussing the aesthetic, ethical, and political choices made by the authors of documentary theatre, students will also be practicing various documentary techniques while
working on a final collaborative project to present on an event or issue of their choosing. This course is open to anyone interested in creative writing, current events, dramatic literature, or political action. No prerequisites.

**English 397R Rhetoric, Writing and Society (old requirements: 300+ elective)(new requirements: 300+ elective)**

Lecture 1 MW 2:30-3:45  Instructor: David Fleming

This course is an introduction to the history, theory, and practice of rhetoric: the art of persuasion. For nearly 2,500 years, rhetoric has been the central academic discipline for thinking about the adaptation of discourse to purpose, audience, occasion, and subject. The earliest rhetorical arts were focused on public speaking in direct democracies; later rhetorics treated eloquence more broadly, including written discourse and its role not only in political and legal affairs but in the church, in business, in the sciences, in the arts, and in school. More contemporary rhetorical theories have expanded the purview of rhetoric to include visual media and digital culture. Rhetoric is useful as a critical tool for analyzing others' texts; as a practical art for inventing one's own texts; and as a theoretical discipline for examining the languages of social and political life. In this course, we'll learn about the history and theory of rhetoric; practice ancient pedagogical techniques to strengthen our rhetorical skills; and use rhetorical arts to engage more effectively with our own "publics." The course is also meant to help students meet objective 10 of the English section of the Massachusetts Test for Educator Licensure (MTEL): "to understand principles of rhetoric as they apply to various forms and purposes of oral and written communication." The syllabus for the spring 2015 version of this course can be found at [http://people.umass.edu/dfleming/english397R.html](http://people.umass.edu/dfleming/english397R.html). No prerequisites.

**English 481 Individual American Authors: Faulkner's South (old requirements: 2nd American or 300+ elective)(new requirements: 300+ elective)**

Lecture 1 Th 4:00-6:30  Instructor: Arthur Kinney

When Faulkner visited his great-grandfather's monument in Ripley, Mississippi, for the conclusion of his first Yoknapatawpha novel, he was just a few feet from the segregated black section of gravestones. To his surprise, several of them read FALKNER. They were his cousins, on his father's side. From that moment on, Faulkner was haunted by race, racial issues, and their unavoidable centrality in any appropriate writing from the American South. There was miscegenation on his mother's side, too. His novels record an increasing confrontation with race—central even when by insinuation only—from /Flags in the Dust/ to his Civil War novel, /Th/e/Unvanquished, /to his incendiary civil rights novel/, /Intruder in the Dust/. By that time, he was getting threats on his life from Southern reactionaries. So he spoke out for desegregated schools and wrote an essay, "If I were a Negro," published in /Ebony/, a mainstream black magazine. Our course will have two focuses: (1) a tracing of Faulkner's changing attitude toward race and ways to write about it through the development of his canon and (2) juxtaposition with other Southern writers, both white and black, facing the same issues in their fiction: including Ernest Gaines, William Melvin Kelly, Flannery O'Connor, and Eudora Welty. We shall also consider gender: we will be reading /A Gathering of Old Men/ alongside /The Autobiography of Miss Jane Pitman/. There will be much discussion and 3 one-page character analyses and one longer paper of 10-15 pages. No final exam. English majors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

**English 491AC Working Yourself Up: Career Exploration**

Lecture 1 Th 4:00-5:15  Instructor: Janis Greve

2 credits. This course is your chance to be pro-active in paving the road to employment both during and after the completion of your degree in English. You will practice job search skills and leave the class with a better sense of your vocational direction. In addition to receiving individualized guidance in creating a cover letter and résumé of immediate use, other assignments are likely to include attendance at career events, two interviews with professionals from fields of interest, a professional presentation, a paper researching vocations, and participation in a mock interview. The course is not an "easy" 2 credits, though the work required can form real stepping stones to a future beyond the major. Course prerequisite: Open only to English majors who completed English 200 with a grade of "C" or better.
492D Children's Literature (old and new requirements: upper-level elective)
Lecture 1 TuTh 10:00-11:15 Instructor: Jeannine Atkins
In this course we will consider the poetry and prose of folk tales, nursery rhymes, and picture books, which are not only most peoples' introduction to literature, but often illustrate the vigor of pared down language. We'll read novels including Winnie-the-Pooh, Alice in Wonderland, The Wonderful Wizard of Oz, Mary Poppins, and Charlotte's Web and discuss what these have to say about humans, animals, nature, society, and joy. The Secret Garden, The Lion, the Witch and the Wardrobe, and Bridge to Terabithia will offer us a chance to explore the imaginative worlds some children find or create. We will read The Hundred Dresses and The Watsons Go to Birmingham-1963 and think about how these and other realistic novels deal with contemporary social issues. Maybe we can answer Graham Greene's question: "What do we ever get nowadays from reading to equal the excitement and the revelation in those first fourteen years?" Course expectations include class discussion, weekly written responses to the texts and criticism, and a final project. English majors only. Course prerequisite: English 200 with a grade of "C" or better and 201, 202 or 221 with a qualifying grade of a C or better.

English 494DI Dystopian Games, Comics, Media (old and new requirements: Integrative Experience)
Lecture 1 Tu 4-6:30 Instructor: TreaAndrea Russworm
In this class, we will study video games, postmodern cultural theory, and (tangentially) comic books as we ask questions about the persistence of dystopian narratives in print and digital visual culture. For example, what do dystopian narratives in comics, video games, and new media productions have in common? What makes "dark," "moody," and outright apocalyptic narratives like The Walking Dead, Half-Life 2, Left 4 Dead, Sweet Tooth and the web series Down Twisted popular in this current historical moment? Can postmodern cultural theory help us better understand some of the social and political ramifications of dystopian culture? Further, can the theory make more clear how such stories envision the perils of the future in ways that inadvertently comment on our current times? Is it possible that the cautionary tales of dystopian narratives might, if heeded, make the world a better place? We will compare different game genres in order to make arguments about the types of anxieties, fears, and dreams that get articulated in RPG games like Fallout 3, shooters like BioShock, war games like Metal Gear Solid 4, and in third person action games like Grand Theft Auto IV. Important note: This class will follow a team-based discussion format, meaning all students will be asked to play a leading role in class discussions and will be required to work closely on digital projects and select other assignments with members of a team. Access to an Xbox 360 or Playstation 3 is not required but it is strongly preferred. This a "General Education Integrative Experience" class and all students will receive credit as such. In the context of our major the General Education Integrative Experience means certain learning objectives will be emphasized: critical thinking and writing, persuasive communication, creative and analytical thinking, pluralistic perspective and team-building, working collaboratively, developing technological literacy, and applying what you are learning at UMass to the world beyond college and your individual experiences. Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses-English 201, 202, 221, 268 or 269.

English 4994J Going to Jail (Integrative Experience)
Lecture 1 Thurs 4:00-6:30 Instructor: Jordana Rosenberg
Going to Jail: Incarceration in US Literature and Culture. Jails and carceral institutions have long and complex histories within Euro-American modernity; however, in the last thirty years, incarceration has intensified in palpable and striking ways. Although the United States has just over five percent of the world's population, it currently incarcerates nearly a quarter of the world's prisoners. Over two million people are currently incarcerated—an increase of some 700% since the 1970s. One in 100 adults, including 1 in 9 black men aged 20 to 34, is currently in prison, and over two-thirds of the prison population are people of color. In this course, we will read fiction and nonfiction by journalists, scholars, activists, and prisoners. We will study and ask questions about how carcerality informs seemingly "neutral" or eternal concepts, such as human-ness, time, place, and space. We will ask how the history of incarceration shapes liberal democracy at its root, and how carceral regimes shift and change across geographical spaces and temporal moments. Authors will include Martin Luther King, J James Baldwin, Huey Newton, Oscar Wilde, Jimmy Santiago Baca, Daniel Defoe, Bernard Mandeville, Angela Davis, and Michelle Alexander. Open
only to senior primary English majors. English 200 and either 201, 202 and 221 with a qualifying grade of a C or better.

**English 494FI Philosophizing Your Future (old and new requirements: Integrative Experience)**

Lecture 1  Mon 4:00-6:30  Instructor: Laura Doyle

In this class, as we reflect together on your college experience and look ahead to your future, our main theme will be collectivity. We'll approach this shared project philosophically. Drawing on your past coursework and other experiences, we'll explore the ways each of us becomes who we are with and among others, as part of a collective world--in various, sometimes conflicting communities. Our reflections on personhood and collectivity will be prompted by readings from philosophy, history, and literature; and we will pay special attention to what they reveal about how our histories shape our engagements with each other. We'll give attention to our workplaces as well as our families, neighborhoods, and social and ethnic communities. For written work, there will be three personal memoir essays; an integrative analytical essay, and several ungraded thinking assignments. There will also be a group project and an oral presentation based on your interview with someone in a career you are considering.

**Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses-Es 201, 202, 221, 268 or 269.**

**English 494FI Philosophizing Your Future (old and new requirements: Integrative Experience)**

Lecture 2  Wed 4:00-6:30  Instructor: Laura Doyle

See above for course description. **Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses-Es 201, 202, 221, 268 or 269.**

**English 494RI Race and The Contemporary Arts (old and new requirements: Integrative Experience)**

Lecture 1  MW 4:00-5:15  Instructor: Tanya Fernando

This Integrative Experience class looks at the relationship between art and politics, specifically, the question of race in contemporary art. It is an interdisciplinary course that draws from a range of different art forms (literature, theater, film, the visual arts, dance, and music), as well as history and social science. Almost all of the artists and thinkers we examine believe that art can transform society. While we focus mostly on representations of blackness, we will also address issues of difference and inequity more generally. In order to understand the complex ways in which race appears in our art today, we will look at some of the historical origins of race and art in America, as well as in a comparative framework. The texts we examine include those by W.E.B. Du Bois, Edward Said, Spike Lee, Toni Morrison, and Ryan Coogler. Throughout the term, we will be having class visits by artists and guest lecturers, who have spent their lives working at this intersection between art and politics.

As an upper-division Integrative Experience course, students will be asked to reflect on and make connections between their undergraduate education and questions that animate the world. We will engage in alternate pedagogical and learning practices, including collaborative projects that use digital learning tools, team teaching, and shared discussion rubrics. **Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses English 201, 202, 221, 268 or 269.**

**English 494WI Whitman and His Legacy (old and new requirements: Integrative Experience)**

Lecture 1  TuTh 2:30-3:45  Instructor: Nicholas Bromell

Walt Whitman is certainly one of the greatest American poets, and his work speaks as powerfully today as it did in his time. His poems are wonderfully accessible yet also profound, inviting us to reflect on such important questions as: what is this thing I call “myself?” what is the relation of my mind with my body? what is desire? what is death?

An intensely political poet, Whitman believed that poetry should be a vital force in American life, and he hoped that future poets would join him in helping to make democracy a real and everyday experience for all citizens, not just a myth. Whitman was also a “lover of comrades.” His poems are a sometimes celebratory and sometimes agonized exploration of his sexuality. A self-proclaimed “loafer”, Whitman caustically criticized the American obsession with work and material success. He also loved opera, he was fascinated by photography, he was a baseball fan, and he
read avidly about science and its discoveries. In short, he integrated an incredibly wide range of interests, declaring “I contain multitudes!”

For exactly this reason, Whitman is an ideal focal point for an integrative experience seminar. He encourages us to think back over where we have been and think hard about where we want to go. He saw life as an “open road,” one he encourages us to walk with him.

The core activities of the course will be reading and writing about Whitman. We will also spend a good deal of time reflecting (with him) on the nature and purpose of work and the world today, asking: How do you want to spend your lives? Where is the world headed? How can you best equip yourself to deal with the extraordinary challenges your generation faces? And how has your education in the broadest sense of that word given you skills and awareness that you will need for the journey ahead? Open only to senior English majors. Prerequisite: completion of English 200 and one of the following period survey courses English 201, 202, 221, 268 or 269.

**English 499D Capstone honors Foundations and Departures in Creative Writing: Fiction, Poetry and Literary NonFiction (old and new requirements: 300+ elective)(creative writing spec.)**

*Lecture 1  TuTh 1-2:15  Instructor: John Hennessy*

*Foundations and Departures in Creative Writing: Fiction, Poetry, Literary Non-Fiction* is a multi-genre, two-semester course in creative writing designed to help students complete a Capstone project within the genre of their choice. Both a class in contemporary literature and a writing workshop, Foundations and Departures will offer students a wide variety of reading assignments and writing exercises from across all three genres. At the end of the first semester students will submit a portfolio of original work; in the second semester students will finish drafting and revising their Capstone projects.

Textbooks will include two fiction anthologies (Charlie Chan Is Dead 2 and The Art of the Short Story), novels by Gabriel Garcia Marquez, Virginia Woolf, and Milan Kundera, memoir by Helene Cooper, non-fiction by Joan Didion, poetry collections by Major Jackson, Katia Kapovich, Nick Carbo and other contemporary poets. Instructor permission required.